

"DOCTOR WHO"

TTT

"THE GREEN DEATH"

by

ROBERT SLOMAN

EPISODE THREE

Producer .....	BARRY LETTS
Director .....	MICHAEL BRIANT
Script Editor .....	TERRANCE DICKS
Production Assistant .....	JOHN HARRIS
Assistant Floor Manager .....	KARILYN COLLIER
Director's Assistant .....	BRENDA LOADER
Designer .....	JOHN BURROWES
Costume Supervisor .....	BARBARA KIDD
Make Up Supervisor .....	ANN RAYMENT
T.M.1.* .....	MIKE JEFFERIES
T.M.2. ....	TERRY WILD/TOMMY DAWSON
Sound Supervisor .....	RICHARD CHUBB
Grams. Operator .....	GERRY BORROWS
Vision Mixer .....	JOHN GORMAN
Floor Assistant .....	JAMES PINER
Camera Crew .....	TEN (PETER GRANGER)
Film Cameramen .....	BILL MATTHEWS KEN LOWE
Film Sound .....	SIMON WILSON
Film Editor .....	ALASTAIR MACKAY
Visual Effects .....	RON OATES/COLIN MAPSON/ RICHARD CONWAY
Inlay Operator .....	NICK RODGER

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Monday 16th April 1973

STUDIO T.C.3.

11.00 - 13.00	Camera Rehearsal (with T.K.)
13.00 - 14.00	LUNCH
14.00 - 18.30	Camera Rehearsal (with T.K.)
18.30 - 19.30	DINNER
19.30 - 20.00	Sound and Vision Line Up
20.00 - 22.00	<u>RECORDING VTC/6HT/85251 with T.K.</u>

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TRANSMISSION:

Saturday 2nd June 1973

"DOCTOR WHO"

"THE GREEN DEATH"

/EPISODE THREE/

C A S T   L I S T

Doctor Who .....	JON PERTWEE
Jo Grant .....	KATY MANNING
Brigadier Lethbridge Stewart.	NICHOLAS COURTNEY (+ Film)
Stevens .....	JEROME WILLIS
Hinks .....	BEN HOWARD
Elgin .....	TONY ADAMS
Clifford Jones .....	STEWART BEVAN
Dave .....	TALFRYN THOMAS (Recorded with Ep.2.)
Nancy .....	MITZI MCKENZIE
Fell .....	JOHN ROLFE
Minister of Ecology .....	RICHARD BEALE
Boss's/Mechanical Voice .....	JOHN DEARTH

Non-Speaking Artists

Wholeweal Members

Lotus Position Girl .....	Jean Channon
Sculptor .....	Ken Hanniwell
Long haired boy .....	Keith Norrish
Hippy Girl .....	Alison Daumler
Hippy Boy .....	Robert Birmingham
Flautist .....	Jessica Stanley-Clarke
Cabinet Minister .....	Evan Ross
Prime Minister .....	Brychan Powell



# B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.			BBC 1	BBC 2
FROM	SERIALS	PRODUCER OF	XXXXX	
	BARRY LETTS		DOCTOR WHO	

STORY EDITOR			
TITLE OF PLAY, SERIES EPISODE OR SERIAL	ICE DICKS		
Project Number	DOCTOR WHO	Duration:	
AUTHOR (AND TRANSLATOR)	-2342/7006		
DRAMATISED/ADAPTED BY	ROBERT SLOAN		
DIRECTOR (IF KNOWN)	-		
Rec. Week & Day (if known)	MICHAEL DELANEY	TX Week & Day (if known):	
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA: Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

SCIENCE FICTION - ADVENTURE

## BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

Global Chemicals has set up a Research Centre at Llanfairfach, near the coast of South Wales. While it has a genuine project on hand, the field trials of a new method of 'cracking' crude oil, it also houses the giant computer which deals with the entire world-wide operations of the company. The trials have proved an enormous success, much to the delight of the badly unemployed villagers, thrown out of work by the closure of the valley coal mine. The Government has given permission - and what's more, money - for the setting up of a full scale refinery.

The plans of G.C. are not without opposition. Clifford Jones, the wild-eyed, wild haired boffin of about thirty, famous for winning the Nobel prize for his work on DNA synthesis and notorious for his prophecies of ecological doom, has set up a community of cranks in Llanfairfach Valley. This is dedicated to demonstrating that the same way of life essential for planetary survival, is not only possible but vastly superior in quality to the usual twentieth century grunch yek and cetch.

The members of Jones's community, officially called 'Wholeweal', but probably known as the Nuthutch, are the natural enemies of Global Chemicals and all its works. Having campaigned for two years against G.C.'s despoliation and pollution of the world environment, they are doubly incensed (being only human) that their own small paradise is now threatened.

A mysterious death in an abandoned coal mine, followed by other strange and dramatic events, suggests that Clifford Jones' worries are not without foundation. Unit begins to investigate, with help from the Doctor. (He discovers that waste from the oil refinery pumped into the abandoned mine has brought to life a swarm of giant green maggots, whose very touch is fatal. Moreover, the strange and hostile behaviour of Global Chemicals stems from the fact that the firm's giant computer has developed a will of its own and has taken over the minds of those working for the company.)

The Doctor battles against time to defeat the power-mad computer and remove this new menace to the ecology of Earth.)



RECORDING  
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
1.	CLOCK ON: 1.  T.K.30: Dur: 32" <u>Opening Titles</u>			S.O.P.	1.
P A U S E					
1.	<u>1. Int. Coalmine</u> (Pool Area)	JO DOCTOR MAGGOTS	DARK	Green 3A, A1, 5A, 2A  Pulsating light. Star Filters	2- 8
P A U S E					
4.	<u>3. Int. Coalmine</u>  <u>PAUSE</u>	JO DOCTOR MAGGOTS	DARK	3A, A1, 5A, 2A/B 4A - Model C.S.O. - G.P.L. Star Filters	9- 12
P A U S E					
8.	<u>6. Int. Coalmine</u>  <u>4 PAUSES</u>	DOCTOR JO	DARK	2B/C, 5B, 1A, B1/2 C.S.O. 2 and 4A (Mo Gr en Lights Model and set Star Filters	13- 19
P A U S E					
11.	<u>9. Int. Coalmine</u>  <u>PAUSE</u>	DOCTOR JO 3/4 MAGS	DARK	1A, C1, 2C 1A-Tilted	20- 26
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
18.	<u>14. Int. Coalmine</u>	DOCTOR JO	DARK	3B, 1B, D1, 2D Mirror Shot	27- 32
P A U S E (RECORDING BREAK)					
6.	<u>4. Int. Global Chemical Corridor</u>	FELL ELGIN	DAY	2E, C2, 3C	33- 38
7.	<u>5. Int. Pump Room</u>	FELL ELGIN	DAY	3C, B3, 4B	39- 41
P A U S E					
12.	<u>9. Int. Pump Room</u>	FELL ELGIN	DAY	2F, C2, 3D, B3, 4B Effects dials.	42- 54
P A U S E					
20.	<u>15. Int. Pump Room</u>	ELGIN FELL	DAY	2F, C2, 3D, B3, 4B	55- 60
21.	<u>16. Int. Pipe (No 2.)</u>	JO DOCTOR		1C + S/M	61
21.	<u>17. Pump Room</u>	ELGIN FELL MECHANICAL VOICE, /DOCTOR /JO /Monitor		2F, C2, 3D, B3, 4B  Inlay 1 on 2	62- 69



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
23.	<u>18. Int. Pipe (No.2.)</u>	DOCTOR JO		1C + S/M	70
23.	<u>19. Int. Pump Room</u>  <u>/PAUSE/</u>	ELGIN FELL DOCTOR JO		2F,C2,3D,B3,4B + 4A on model Oil	71- 85
P A U S E					
27.	<u>21. Int. Pump Room</u>	JO ELGIN DOCTOR FELL		2E,C2,3C, B3,4B/C	86- 88
28.	<u>22. Int. Global Chemical Corridor</u>	ELGIN		2E,C2	89
28.	<u>23. Int. Pump Room</u>	ELGIN DOCTOR JO	DAY	2F,C2,3C/D B3,4B	90- 98
R E C O R D I N G   B R E A K   DR., JO, CLIFF CHA					
32.	<u>25. Int. Global Chemical Corridor</u>  <u>/PAUSE/</u>	ELGIN DOCTOR JO FELL	DAY	1D,2G,3E, D2, + F/R S/M's. Slung	99- 104
P A U S E					
9.	<u>7. Int. Director's Office</u>	BRIG. STEVENS	DAY	2H,C3,3F,D3,1E	105- 119
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
15.	<u>10. Int. Cabinet Room at No.10</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D,B3 + distort phone. Telephone link - Stevens/ Cabinet Room. Distort both ends and hear each other.	120
16.	<u>11. Int. Director's Office</u> (Intercut with Cabinet Room)	STEVENS BRIG.	DAY	1E, 4D + distort	121- 125
17.	<u>12. Int. Cabinet Room at No.10.</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D + distort	126
17.	<u>13. Int. Director's Office</u>	BRIG. STEVENS	DAY	3F,C3,1E	127- 128
P A U S E					
26.	<u>20. Int. Director's Office</u>	STEVENS BRIG.	DAY	2H,C3,3F,D3,1E	129- 133
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
30.	<u>24. Int. Director's Room</u>  <u>7 PAUSES</u>	PELL STEVENS (Montage Hinks) BOSS'S VOICE	DAY	<sup>G</sup> 2H, C3, 3E, D3 1E, 4E pushing 3's cable. Assorted C.S.O. 134- shots + K lens + mirrolon sheet 155 + replay line.	
P A U S E					
33.	<u>26. Int. Director's Office</u>	STEVENS BOSS'S VOICE	DAY	2H, C3, 1E, 4E oscill.	156- 157
P A U S E					
40.	<u>28. Int. Director's Office</u>	STEVENS HINKS	NIGHT	2H, C3, D3, 1E	158- 163
P A U S E					
34.	<u>27. Int. Wholeweal Living Room</u>	CLIFF DOCTOR JO BRIG. FACE Extras	NIGHT	4F, 1F, B4, 2J/K, C4, 3H + f/g dingle for 2J. during middle of scene remount 3 on 2nd creeper.	164- 196
P A U S E					
41.	<u>29. Int. Cliff's Lab.</u>	DOCTOR BRIG.	NIGHT	2L, A2	197
P A U S E					
41.	<u>30. Int. Wholeweal Living Room</u>	JO CLIFF DOCTOR BRIG.	NIGHT Fire Glow	5C, B4, 1G, 2H	198- 215
P A U S E					
46.	<u>32. Int. Wholeweal Living Room</u>  <u>3 PAUSES</u>	JO MAGGOT	NIGHT	<sup>D</sup> 5G + 3J (C.S.O.) Overlay 3 on 5 3 on creeper	216- 219
P A U S E					



PAGE	SCENE	CHARACTERS	LIGHT	CLAS/SOUND	SHOTS
45.	<u>31. Int. Cliff's Lab.</u> <u>/RECORDING BREAK/</u>	EGG MAGGOT	NIGHT	1H, 2N, 3K, 5E	220- 222
P U S E					
46.	<u>T.K.32A: Dur: 52"</u> <u>Closing Credits</u>			S.O.F.	223
2.	<u>/FILM TO BE RECORDED/</u> <u>T.K.31. Dur: 15"</u> <u>Ext. Pit Head</u>	AMBULANCE MEN, VIOLETTERS, WHOLESALEERS B.I.G.	DAY	S.O.F.	224
33.	<u>T.K.32: Dur: 15"</u> <u>Ext. Global Chemical</u>	FELL 2 GUARDS	DAY	S.O.F.	225

"DOCTOR WHO"

SERIAL TTT

by

Robert Sloman

"The Green Death"

EPISODE THREE

CLOCK ON 1

S/B TK

RUN TK

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1. TELECINE 30: Dur: 32"

S.O.F.

Opening Titles

S/I T/J

1. "The Green Death"
2. By Robert Sloman
3. Episode Three

END OF TELECINE 30

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CUT TO BLACK

P A U S E

RECAP OF EPISODE TWO INSERTED HERE



3...1,5...2...

2. 3 A /1. INT. COALMINE (POOL AREA)

Star Filter  
MS Mine.  
Let DR./JO  
in R. to M2-s.

(JO AND DOCTOR WHO  
ARE TRAPPED BY THE  
MAGGOTS)

LIGHTING  
Green  
pulsating  
light

JO: There's no way out.

DOCTOR WHO: Nil desperandum, Jo.

3. 2 A JO: But those things./  
Star Filter Crawling around in the green  
Over top snipe stuff. You saw what happened to  
CU JO. the others./

4. 3 A  
CU DR.

DOCTOR WHO: we mustn't let these  
touch us. Now let's see.  
How can we get out of here./

5. 2 A  
Star Filter (HE LOOKS UP AND  
M2-s DR./JO. AROUND, SIZING UP  
THE SITUATION.)

Let them go.

JO: What about that?

6. 5 A  
Star Filter (SHE POINTS TO AN  
LS Truck UPTURNED COAL TRUCK)  
DR./JO in L.  
b/g.

DOCTOR WHO: The very thing. Quick,  
get it onto these rails./

7. 3 A S/F  
CM2-s DR./JO.

(THEY STRUGGLE TO LIFT  
IT, USING LARGE STAVES AS  
LEVERS.)

8. 5 A S/F  
CS Truck's  
wheels and  
rails.

P A U S E

PUT TRUCK ON RAILS

3a, 1, 5a, 2a/3, 4a (Model)

9. 5 A S/F / 3. INT. COLLIERIE.

MLS Truck  
JO/DR.

LIGHTING

Pulsating  
green

(JO IS IN THE NOW  
WRIGHT TRUCK.)

DOCTOR WHO IS  
GETTING INTO IT)

DOCTOR WHO:  
done any punting?

Ever

JO: No.

DOCTOR WHO: Now's your chance to  
learn. Here. (cont ...)



(DOCTOR WHO GIVES  
JO ONE OF THE STAVES  
THEY USED AS LEVELS)

DOCTOR WHO: (cont) Off we go.

(JO GETS THE IDEA.)

THEY MARCH THEM-  
SELVES CAUTIOUSLY  
ALONG BACK THE  
TUNNEL)

10. 2 A S/F  
MC2-S  
JO/DR. DOCTOR WHO: We can't go that way.  
The rail's blocked.

(WE SEE THAT A  
LOT OF ROCKS HAVE  
FALLN ACROSS THE  
RAIL.

THEY ARE UNABLE  
TO GET PAST THEM)

DOCTOR WHO: We've got to go  
through the cave.

JO: Through those things?

/V.T. EDIT. IN EVELINE SHOT POOL EF.2/

(SHE POINTS TO THE  
SEETHING POOL)

DOCTOR WHO: It can't be more than a  
foot deep.

JO: I can't, Doctor. I just can't.

DOCTOR WHO: Come on, Jo. We've been  
in worse spots than this.

JO: It's not that I'm afraid  
exactly. It's those things ...

(SHE SHUDDERS)

(5 Next)

DOCTOR WHO: Then close your eyes.

(JO T...  
...TH)

11. 5 A S/F JO: All right.  
 MLS TRUCK JO/DR.  
 Pan truck R. to DOCTOR WHO: Good girl.  
 arch (Do not  
 see C.S.O. cloth)  
 Let them go.

(T...  
...  
...  
...  
...  
...  
...)

2 to B

P A U S E

/SET TRUCK TO CROSS CLO/

12. 2 B 50  
 VLS  
 C.S.O. Cloth  
 Truck  
 travel  
 L-R.  
 O/L 2 on 4  
 4 A  
 CS Cave.  
 Hold shot  
 for full  
 crossing.

P A U S E



(2s/C, 5s/L, 2s/2, 4s/Model)

13. 2 B S/F 6. INT. COALMINE / LIGHTING  
 Let JO/DR.  
 through in MLS  
 Include half of  
 truck.  
 O/L 2 on 4  
 4 A  
 Closer shot  
 cave. (No water)
- Pulsate  
 set and  
 model  
 green.

P A U S E

14. 2 B  
 Low MCU DR.  
 Let him in L.  
 out R. Then  
 A/B for JO.
- JO: (SHAKILY) I've heard of  
 boating lakes but this is  
 ridiculous.
- O/L 2 on 4  
 4 A  
 CS back of  
 Cave. Soft  
 focus.

P A U S E

15. 4 A  
 CS Water and maggots  
 Hold for 10 seconds.

P A U S E

16. 4 A  
 CS. Maggots on  
 rocks. Hold for  
 10 seconds.

STRIKE FLAT      R E C O R D I N G   B R E A K   B to 2, C to 1  
 5 to B, 2 to C, 1 to A

17. 5 B S/T  
 Cave entrance.  
 Truck in L.  
 f/g. Pan DR./JO  
 R.
- DOCTOR WHO: Well done, Jo.

JO: Now what?

DOCTOR WHO: We go up, I hope.

Pan DR. R.

18. 2 C S/F (DOCTOR WHO PEERS  
MS DR. ABOUT.) /  
(Use f/g.)

DOCTOR WHO: We go up this crevice.  
It was marked on the map.

19. 5 B  
MS JO/DR. in R.

JO: How do you know it leads to  
the surface?

Let them go.

DOCTOR WHO: That stuff must have  
got down here from somewhere.  
If there's a way down, there's  
a way up. And I think I know  
where it will lead ...

P A U S E

CAMERA 5 CLEAR TO  
PUMP AREA - PARKING



1A, C1, 2C

20. 1 A /8. I 2. CC L. TIB.  
 Tilted L.  
 LS down crevice  
 DR./JO. climb (DOCTOR WHO IS  
 up diagonally HELMING JO UI  
 across frame. CREVICE IN  
 THE ROCK)

DOCTOR WHO: If I remember, it gets  
 easier further up.

Hold DR./JO. (THEY STRUGGLE  
 to M2-s. U.S.)

21. 2 C JO: At least there are none of these  
 awful things here./ Ah!  
 MCU JO.  
 DR. in L. (SHE SMILES AWAY.  
 for C2-s DR/JO.

IN A SMALL LITGE  
 THERE ARE THREE OR  
 FOUR LARGE EGGS  
 ABOUT THE SIZE OF  
 A RUGBY BALL)

DOCTOR WHO: What is it?

P A U S E for 1.

22. 1 A  
CS EGGS and tilt. J: They look like eggs.
23. 2 C  
C2-s A/B JOJO. JO: I think I'm beginning to understand.
24. 1 A  
LS EGGS. R. to JOJO. JO: No, hang on. I've got  
frame. DR. in L. one of these.  
and tilt.
25. 2 C  
CU JO. (HE PICKS UP  
1 L. OF GLOVES  
PUTS THEM ON.  
HE TIES/THE  
REST OF HIS FLAT  
ALL HILVERS. CK ING  
GINGERLY PUTS ONE  
OF THE EGGS IN IT)
26. 1 A  
A/B JO into L. frame  
Let both go R. Now on you go Jo, as quick as you can.

(JO NEED. NO U.L.GING)

P A U S E

2 to D
1 to B
4 to B

(3 Next)

STRIKE  
EGGS

3B, 1B, D1, 2D

27. 3 B / 14. INT. CO. L MINE.

Tilted L.  
Low LS Crevice.  
F/g bottom frame (DOCTOR WHO AND  
L. "Egg" Ledge JO CLIMB  
L. frame. LABORIOUSLY  
JO/DR. through UPWARDS. AFTER  
frame L.- R. -- WHILE THEY  
CONT. TO THE END  
OF THE F. JLT IN  
THE ROCK./

28. 1 B

No Tilt  
Low. JO into THEY CLIMB  
MS L. Pan her ONTO A SORT OF  
R. to MS. LEDGE)  
(Do not see round  
R. corner)

JO: (BAH USTED) That's it, then.  
we can't get out.

(DOCTOR WHO IS  
PRETTY TIRED TOO)

29. 2 D

Low MS DR.

DOCTOR WHO: Nonsense. This is exactly  
what I expected. Just a short traverse  
to the North ...

30. 1 B

M2-s DR./JO.

JO: And how are you going to know  
which way is North?

31. 2 D

Low MS DR.

DOCTOR WHO: Oh, but I always do,  
don't you? Like a homing pigeon? No? ...  
Come on ... (cont ...)



Pan him R.  
to pipe.

(DOCTOR WHO STARTS  
TO WALK ALONG THE  
LEDGE)

JO in L. for  
ML2-s.

DOCTOR WHO: (cont) Ah! I was right!

(HE HAS GONE AROUND  
A CORNER AND FOUND  
THE END OF A LARGE  
PIPE SLOPING  
UPWARDS AT AN ANGLE  
OF SOME SIXTY  
DEGREES)

JO: Of course.

Let DR. go  
bottom frame.

(INSIDE THE PIPE  
HAS FOOTHOLDS  
LIKE THE RINGS  
OF A LADDER)

DR.: This way Miss Grant.

32.	<u>1</u>	B	(HE HELPS HER UNDER /
		Mirror Shot	SO THAT SHE CAN GO
		down pipe	UP FIRST)
		DR/JO.	

JO: What's that smell?

DOCTOR WHO: Crude oil. Or rather  
crude oil waste. You can see it on  
the sides of the pipe.

(Break Next)

JO: So this leads up to  
Global Chemicals?

DOCTOR WHO: Where else? Up you go.

---

P A U S E (RECORDING BREAK)

---

1	to	C
2	to	E
3	to	C
4	to	B

2E,C2,3C

33. 3 C /4. INT. GLOBAL CHEMICALS. CORRIDOR. DAY

LS Corridor

ELGIN in LS

crosses D/S.

FELL in from L.

to ML2-s ELGIN/

FELL. Fav.

ELGIN.

(FELL IS STOPPED  
BY ELGIN)

"A"

ELGIN: Have you heard? They've  
brought another two out of the  
mine. One dead, the other dying.

FELL: Yes, I heard.

ELGIN: Is that all you can say?  
Do you feel no responsibility at all?

34. 2 E  
MCU FELL

FELL: I? Why should I?



35. 3 C MCU ELGIN ELGIN: You told them we had no cutting equipment and you knew we had./ And I'm sure you know something about what's going on down in that mine.

36. 2 E BCU FELL /

FELL: No, I ...

37. 3 C BCU ELGIN ELGIN: For heaven's sake man, tell the truth./ Others might die if you don't.

38. 2 E BCU FELL /

(FELL'S FACE CONTORTS FOR A MOMENT. THEN IT REVEALS TO ITS FORMER INSENSIVITY)

as FELL moves  
zoom out to  
include  
ELGIN L. frame.  
Let FELL go R.  
Hold ELGIN to  
door in MS.

FELL: You are mistaken.

(FELL'S CHIN JERKILY  
HE GOES THROUGH  
CO. ELGIN  
INSTRUMENTS.  
HE GOES TO THE SC. EL  
ONLY).

ELGIN STARS AFTER  
HIM, DEVILDRIVE AND  
MOMENT.

AFTER A MOMENT, HE  
MOVES TO THE DOOR.)

39. 4 B 50 VLS FELL and  
set. Pan FELL  
R. Pan him L. and 3C.B3.4B  
track into  
LS. 5. INT. TUNE ROOM.  
Door L. frame.

(FELL IS IN THE  
FOREGROUND, JUSTING  
SOME CONTROLS, WITH  
HIS BACK TO THE DOOR.)

40. 3 C MS ELGIN in door.  
Hold him to b/g. (AS ELGIN SLIPS  
INSIDE, FELL MOVES  
TO READ SOME DIALS  
AND COMPARE THEM  
WITH HIS CLIPBOARD.
41. 4 B MS FELL.  
ELGIN in b/g. ELGIN HIDES AND THEN  
PEEPS OUT, WATCHING  
FELL AT HIS SEEMINGLY  
INNOCUOUS WORK.)

---

P A U S E

---

2 to F
3 to D

2F, C2, 3D, B3, 4B

42. 4 B / 9. INT. PUMP ROOM

MS FELL  
across f/g  
Desk.  
ELGIN b/g.

(ELGIN STANDS  
WATCHING  
FELL AS HE PULLS  
A LEVER.)

A ROARING SOUND  
IS HEARD.

43. 2 F  
CS DIALS showing  
tanks filling.

GRMS  
Roaring  
sound



TWO LARGE DIALS  
BEGIN TO OPERATE,  
ONE SHOWING A TANK  
EMPTYING, IN THE  
OTHER SHOWING A  
TANK FILLING.

VISUAL  
EFFECTS  
Go dials.

THE NEEDLES MOVE  
SLOWLY. /

44. 3 D  
LS ELGIN.  
Pan him R. to  
tank and LS.

FELL SAYS (ELGIN)

FELL: What are you doing here?  
This is for authorised personnel  
only.

ELGIN: Come on, Charlie. You know  
quite well that I'm as 'authorised'  
as you are. /

45. 4 B  
MS FELL

FELL: Not for here.

46. 2 F  
MCU ELGIN

ELGIN: Why? What's so special about  
this room?

47. 4 B  
MCU FELL

FELL: Nothing. /

48. 3 D  
MS ELGIN  
Pan him R. to  
FELL. Let  
him go.

ELGIN: Looks like a pump in control  
to me. That's not a security area.

Track into  
MS FELL.

BELL: So there's nothing to see.  
Why don't you go away?

ELGIN in L.  
to CM2-s  
FELL/ELGIN.

ELGIN: Oh, but I'm interested.  
You're venting one tank and filling  
another, is that it?

BELL: Yes. For cleaning purposes.

49. 2 F  
CS DILLS  
50. 3 D  
CM2-s A/B

ELGIN: I ... / Now that one refers  
to the one in waste tank on level four.  
Where is this one / the one you're  
filling?

BELL: Close to it.

ELGIN: The next big one? On level  
three?

BELL: Yes.

Pan up with  
ELGIN. Pan him  
R.

ELGIN: But that's a heavy duty pump  
working. You shouldn't need anything  
more than gravity feed.

51. 4 B (Tracked in)  
MCU FELL.

BELL: I ... I made a mistake; it's  
a tank on a higher level.

52. 2 F  
MCU ELGIN

ELGIN: There isn't one on a higher  
level. No! Hang about! There's  
the new special tank on the west  
storage bay of course.

53. 4 B  
A/B

BELL: Excuse me, I can't answer any  
more of your questions. I am busy.

54. 2 F  
A/B

ELGIN: Of course, old man, of course.

(HE STARTS TO LOOK  
AROUND THE EQUIPMENT.  
BELL IS VERY  
AGITATED)

2F, C2, 3D, 33, 4B

55. 3 D /15. INT. PUMP ROOM.

MCS FELL.  
ELGIN into b/g.  
Let ELGIN go  
Hold FELL.  
ELGIN into  
MCU f/g.  
Pan him R.  
to port.

ELGIN: And directly under us is the old West Seam of the mine. So all you do is pump the waste over to this tank, open the sluice and let it flow into the old mine workings.

(HE GOES TO  
A. FOR LONG POINT  
IN THE LL)

What's this? The pipe itself? Some sort of inspection chamber?

56. 4 B (Tracked in)

MCU FELL

(BELL DOES NOT  
ANSWER)

57. 2 F

MCU ELGIN.

You knew all along/ There is a connection between those deaths/in the mine and our oil waste, isn't there?

58. 4 B

BCU FELL

BELL: (HE IS STRUGGLING TO TALK)  
Danger. Death.

59. 2 F

CM2-s FELL/ELGIN

ELGIN: Tell me, man.

60. A B

A/B



(BELL SNAPPING  
BACK INTO  
DR TOW CATH,  
P ROOM. TTT:)

BELL: You are mistaken. I must  
complete the transfer. Leave me alone.

61. 1 C (Tilt)  
LS Up Pipe

1C, + S/M

16. INT. PIPE. (No.2)

GR MS  
Distant  
oil.

JO: Doctor.

DOCTOR WHO: Yes.

JO: There's a sort of vibration  
in this pipe. Can you feel it?

DOCTOR WHO: I can indeed.

Let them go.

JO: What does it mean?

DOCTOR WHO: (GLIMLY) We'd better  
hurry.

62. 3 D  
MS FELL.  
ELGIN leans  
into M2-s

2F,C2,3D,B3,4B,1C

17. INT. PUMP ROOM.

ELGIN: I don't know what's happened  
to you Ralph, but you've got to  
fight it.

- (BELL STRUGGLES WITH HIMSELF AGAIN.)
63. 2 F CS Light and C.S.O. Screen. SUDDENLY THERE IS A FLASH PULSING FROM THE TUBE, RED LIGHTS AND MECHANICAL VOICE: Intruder in the area. Intruder in the Area. Section Two level and Visual Ident available. THE TUBE. INTRUDER IN THE TUBE. LOCATION - CHATTER - CHATTER. SECTION 2 LEVEL FOUR VISUAL IDENT AVAILABLE.
64. 4 B (Tracked in) M2-s FELL/ELGIN BELL SNAPS BACK INTO CHARACTER AND PRESSES A BUTTON. TV
65. 2 F Deep LS C.S.O. across FELL f/g. O/L 2 on 1 1 C No Tilt LS down tube. ELGIN: It's that Doctor chap. and there's a girl with him. /
66. 3 D M2-s FELL/ELGIN BELL: (INTO MICROPHONE) Intruders located. Unauthorised entry into pipe. ELGIN: You mean they're actually in the pipe? We've got to get them out.
67. 2 F CS DIALS (THE DIALS HAVE NOW REACHED FIFTY AND FIFTY RESPECTIVELY. A BUZZER SOUNDS AND LIGHTS FLASH) VISU I / EFFECTS / GRMS / Buzzer
68. 3 D M2-s A/B BELL: (INTO MICROPHONE) Tank voiding operation completed. / Waste disposal under way.

(BELL FULLY  
LIVERED  
RUSHING SOUND  
IS HEARD)

GR. MS  
Oil  
Rush  
Distort

Track into  
Bell.

ELGIN: Waste? You're putting the  
waste into that pipe? V. '11 1 111  
then.

BELL: They are intruders.

ELGIN: Turn it off, damn you.

69. 4 B  
CU FELL

BELL: I can't. The operation is  
automatic. Twenty-eight seconds to  
go ...

70. 1 C (Tilt)  
IS Pipe

1C, + S/M

18. INT. PIPE: (No.2.)

Let them go.

(THERE IS A FEEL-  
SOME RUSHING NOISE)

GR. MS  
Oil  
rush.

DOCTOR WHO: Hurry. Jo, hurry!

(THEY CLIMB  
PRACTICALLY ON)

71. 3 D  
CU ELGIN

2F, C2, 3D, B3, 4B/A

19. INT. PUMP ROOM:

DR./JO to  
pump room  
FAST.

(ELGIN IS WRESTLING  
WITH THE INSPECTION  
PANEL)

(4 Next)

72. 4 B (Tracked in) BELGIM: Bell, for heaven's sake.  
CU FELL There are two innocent people in  
there! We've got to save them.

(THE INTERNAL  
CONFLICT IS  
TOO MUCH FOR  
BELL WHO IS  
IN A TRANCE-  
LIKE STATE OF  
SCHIZOID WITH-  
DRAWAL)

BELL: Not ... possible.



(On 4 Shot 72)

24.

73. 3 D ELGIN: Yes it is./ We can open this  
 M2-s FELL/ELGIN. door. How is it done?  
 Pan ELGIN R.  
 to door.

(BELL STARES  
 VACANTLY)

74. 4 B  
 MCU FELL

How is it done?

75. 3 D BELL: Unauthorised personnel. Not  
 A/B ... in the interests of the company.

Pan him L. to  
 M2-s FELL/ELGIN

ELGIN: Interests be damned. It's murder!  
 You've got to tell me! How does it open?

(HE SHAKES BELL  
 BY SHOULDERS.  
 BELL IS CONFUSED)

BELL: Murder ... unauthorised ... save  
 ... lives ... not ... permitted ...

(HE IS FIGHTING  
 A TERRIBLE  
 INTERNAL BATTLE.  
 HIS HEAD REELS:  
 HE IS TRYING  
 RE VILY; HIS  
 VOICE COMES IN  
 AGONISED GASPS.)

/GR. MS/  
 Oil rush  
 much closer  
 rising.

76. 4 B  
 MCC JO/DR. in pipe

DOCTOR WHO AND  
 JO HAVE ARRIVED  
 AT HATCH AND  
 ARE TRYING

DESPERATELY TO  
 GET OUT AS

THE WAVE OF THE  
 ONCOMING SLUDGE

77. 3 D  
 C2-s A/B

GRO'S/ THE HING  
 NEEDLE ON THE  
 DIAL CREEPS TOWARDS  
 ZERO)

78. 4 B ELGIN: Bell! Tell me! How do I open  
 M2-s JO/DR. the hatch!/  
 the hatch!/  
 M2-s FELL/

79. 2 F  
 ELGIN.

(CUT TO: WORKING  
THE SWITCHBOARD)

Let FELL go.  
Pan ELGIN R.

5.11: Yellow button. Left side.

80. 4 B (HE COLLAPSES ON FLOOR.)  
A/B
81. 2 F ELGIN RUSHES TO BOARD AND PUNCHES BUZZER. HE PUSHES CHAIRS OPEN AND DRAGS JOHN DOCTOR WHO CRIES "HEY" CLOSE TO CHAIR. ELGIN RUSHES TO THE SLUDGE PUSHERS NEXT WINDOW IN PIPE WHERE THEY HAD BEEN ONLY MOMENTS BEFORE.
82. 4 B M2-s DR./JO. Let them go.
83. 2 F A/B. DR./JO. into 3-s. Let them go.
84. 3 D 4 to 2 JO CANNOT BEAR TO WATCH. CHAIR LIES THERE. CHAIR DOCTOR (HE IS ON ST. CRUDDERING)  
C2-s DR./JO.

GET YELLOW IN TUBE.

P L U S E

85. 2 F CC Window in pipe and edges.  
O/L 2 on 4  
A CS Effects tube and oil.

4 to C

P L U S E

2E, C2, 3C, B3, 4B/C

86. 4 C 21. INT. PUMP ROOM. DAY.  
M3-s JO/DR./ELGIN.

(JO IS SITTING DOWN  
 RECOVERING WHILE  
 ELGIN AND DOCTOR  
 WHO EXCHANGE THEIR  
 KNOWLEDGE OF EVENTS)

Track into  
 MC2-s  
 DR./ELGIN.

ELGIN: But ... where can these creatures  
 have come from? Do you think they are  
 linked to the oil waste?

(BELL, RECRUITED BY  
 THE COMMANDER, COVERS  
 CO. COMMANDER. HE  
 IS IN THE AREA  
 OF THE PUMP ROOM,  
 WHERE HE IS CLEARLY  
 THE ONLY ONE CONTINUING  
 TO LIVE)

87. 3 C DOCTOR WHO: (OOV) In some way, they must  
be./ The waste area seemed to be their  
MIS FEEL. breeding ground.  
Pan him to door.

ELGIN: (OOV) But the Director couldn't  
 have known anything about these ...  
 these maggots.

/4 to B/

(BELL STUMBLES OVER  
 TO DOOR. AS HE IS  
 ASKED BY SOME  
 REPORTER, HE IS STILL  
 UNABLE)

88. 4 B (Crabbed R) (OOV) Nor/ could Bell, for that matter.  
M2-s DR./ ELGIN. /DR. CLIN/

Pan ELGIN L.

(ELLI GOES OUT.  
CLOSING DOOR  
SLAM BEHIND HIM.  
ELLI GOES TO DOOR  
(ELLI GOES OUT)

89. 2 E  
LS Corridor  
Door R.

29.C2

22. INT. GLOBAL CHEMICALS. CORRIDOR.

(BUT CORRIDOR IS  
BARE. ELGIN GOES  
BACK INSIDE)

90. 4 C  
MS ELGIN.

2 to G

C2,33/D,33,4C

23. INT. PUMPEROON. DAY.

91. 3 C  
MS DR.

ELLI: He's gone.

DOCTOR WHO: Where? To tell the Director  
about us?

92. 4 C  
MCU ELGIN.

ELGIN: Perhaps - He was  
acting very strangely. Didn't seem to  
know which side he was on.

93. 3 C  
MS DR. to M2-s  
ELGIN/DR.

DOCTOR WHO: And which side are you on,  
Mr. Elgin?

ELGIN: I don't like what's happening  
here any more than you do.

94. 4 C  
MCU ELGIN.

DOCTOR WHO: Good man.



95. 3 C ELGIN: So what next? Beard the  
mighty. Stevens in his den?  
MS JO.  
Pan her L.  
to M2-s with DR. (HE TEETH ARE CHATTERING.  
SHE IS EXHAUSTED AND IN  
A STATE OF SHOCK.)

JO: Doctor, I ... I ... I'm so cold.

96. 4 C DOCTOR: Good grief, what am I  
thinking of. Mr. Elgin can you get  
us out of here without our being  
seen?  
MCU ELGIN.

97. 3 C ELGIN: We can take the back lift  
to the car park.  
MC2-s DR./JO.

98. 4 C DOCTOR WHO: Thank you. But ...  
what about your friend?  
MC 3-s  
Hold exit.

ELGIN: Even if he does go to  
Stevens, I doubt if he'll make  
any sort of sense.

(JO MOANS AND  
PUTS HER HAND TO HER  
HEAD.)

DOCTOR WHO: Let's go.

---

R E C O R D I N G    B R E A K

---

1E, 2G, 3E, D2, F/R + S/M, Slung

99.    3   E                    /25. INT. GLOBAL CHEMICALS. D.Y.

LS Corridor and  
stairs b/g.  
ELGIN into MLS  
then DR./JO.  
Hold them to  
M3-s.

(ELGIN PEEPS ROUND  
A CORNER, TURNS AND  
BECKONS AS DOCTOR WHO  
AND JO FOLLOW HIM,  
FELL APPEARS,  
WALKING STRAIGHT  
TOWARDS THEM.)

ELGIN:   Fell!   (Continued)

100.   2   G                    \_\_\_\_\_/  
LS Corridor.  
FELL into VLS.

Let him go.

PAUSE

101. 3 E  
3-s ELGIN/DR/JO.  
FELL in L.  
Hold him up stairs.

(LITTLE GROUP  
UNUSUALLY  
SERIOUS THROUGH  
LITTLE GROUP. HE  
ELGIN'S FROWN  
RUN. BY TIME HE  
S REACHED THE  
END OF THE LONG  
CORRIDOR HE IS  
MOVING QUICKLY)

ELGIN:(Cont) Charles! Come back!

102. 1 D  
Low with GUNNED RAIL  
f/g. Let FELL  
fall through  
frame.

(WITHOUT ATTEMPTING TO  
STOP HIMSELF, AND WITH  
A LAST CRY OF DESPAIR,  
FELL ON HIS BACK  
THROUGH THE PLATE GLASS  
WINDOW AT END OF  
CORRIDOR.)

103. 3 E  
M3-s. Hold them  
up stairs.

DOCTOR WHO AND JO FOLLOW  
ELGIN'S FROWN TO  
FELL ON HIS BACK (OUT)

104. 1 D  
Low M3-s. Zoom to  
CU ELGIN.

PAUSE

/Set Cabinet Room/

/DR./JO change for wholemeal/

105. 1 E CH, C3, ZF, D3, LE / 7. INT. DIRECTOR'S OFFICE. DAY.  
CU BRIG.  
He turns into  
CU. (THE FRIGATIER IS  
WITH STEVENS)

106. 2 H FRIGATIER: There's no question of it,  
M Deep 2-s sir. This is now a security matter  
BRIG./STEVENS. and UNIT is taking charge. My people  
will be arriving as soon as possible.

STEVENS: But ...

107. 1 E FRIGATIER: This cannot be dealt with  
MCU BRIG. locally. I intend to request a full  
108. 3 F international investigation, under the  
MS STEVENS auspices of the United Nations.  
There's too much at stake.

(2 Next)

- 9 - (A)



- Pan him to  
M2-s fav. BRIG.
109. 2 H  
MCU STEVENS
- STEVENSON: Indeed, Indeed. Our work  
is of - er - great significance ...  
However, I would point out a certain  
risk ... should it be thought that  
we are in any way connected with  
these deaths?
- STEVENSON: ...
110. 1 E  
MCU STEVENS
- whole project might be closed down.  
Sentimental fools are always with us.
111. 2 H  
MCU STEVENS
- BRIG. IER: If it would become  
advisable to close down your plant ...
- (STEVENS CONTROLS  
HIMSELF WITH  
DIFFICULTY)
112. 1 E  
CU BRIG.
- STEVENSON: That must never happen!
- Let him go.
- BRIG. IER: ...  
two of my people are still down  
there, in the gravest danger.
113. 3 F  
Low MS BRIG.  
Pan him R. onto  
STEVENS. Let  
BRIG. go.
- If I consider it necessary to close  
Global Chemicals/... then closed it  
will be!
114. 2 H  
M Deep 2-s  
STEVENS/BRIG.
- STEVENSON: Frigolier! I advise you  
to be careful! Very careful indeed.
- BRIG. IER: Are you threatening me,  
Mr. Stevens?
115. 1 E  
MCU STEVENS
- STEVENSON: ...  
Yes, I think perhaps I ... Or perhaps  
I'm just counselling a little prudence.
116. 2 H  
MCU BRIG.
- BRIG. IER: If necessary I can bring  
influence to bear at Cabinet level.
117. 1 E  
MCU STEVENS

- Let him go.                      STEVENS: You have friends in  
high places, have you? Well,  
so have I.
118.    3   F                      /  
         Low HS STEVENS.  
         Pan him to desk                      (HE SPEAKS INTO  
         and sit.                              THE INTERCOM)
- Stella ..... get me the Minister  
                                 of Ecology on the phone, will you?
119.    2   H                      /  
         MCU BRIG.                              (THE BRIGADIER IS  
                                 SOMEWHAT TAKEN ABACK)

---

P . . U S E

---

4D.B3

120. 4 D / 10. INT. THE C DINET ROOM AT NO.10. DAY.

Low MLS  
 MINISTER with  
 shoulder and  
 hands of  
 PRIME MINISTER  
 on L. frame.  
 THIRD M.L.N R.  
 frame.

(THE MINISTER OF  
 ECOLOGY IS  
 SPEAKING ON THE  
 TELEPHONE. WE  
 CAN SEE THE ELBOW  
 OF HIS NEAT DOOR  
 NEIGHBOUR BY HIS  
 LEFT SHOULDER AND  
 THE HANDS OF THE  
 PERSON SITTING  
 AT THE HEAD OF  
 THE TABLE, ON  
 HIS RIGHT)

At beginning of  
 shot ZOOM to MS.  
 (Count 10)

MINISTER: Fair enough, Jocelyn, but  
 you have interrupted a Cabinet meeting,  
 you know ... Who? Oh yes, the Unit  
 chap ... Well, you'd better put him  
 on ...

(HE LOOKS UP TO  
 THE UNSEEN FIGURE  
 ON HIS RIGHT)

Do forgive me, Prime Minister.

(HE TURNS HIS  
 ATTENTION  
 BACK TO THE  
 TELEPHONE)

Ah, Brigadier. Unfortunate business,  
 this ...

121. 1 E (Tracked in) \_\_\_\_\_/  
 HM2-s STEVENS/BRIG.

/E.45/

11. INT. DIRECTOR'S OFFICE. DAY.

(STEVENS LISTENS  
WITH GAIN  
SATISFACTION  
AS THE BRIGADIER  
SPEAKS ON THE  
TELEPHONE)

BRIGADIER: I'd put it a little more  
strongly than that, sir ... Well, it  
seems to me that an International  
Investigation ... I don't agree at all,  
sir .../

122. 4 D  
MS MINISTER.

(INTERCUT)

MINISTER: Don't you, Brigadier?  
Interesting. Nevertheless, I strongly  
suggest that you put yourself and  
UNIT at the disposal of the Director  
of United Chemicals down there/ ... He  
is in by far the best position to ...

123. 1 E  
.../B  
As BRIG. turns  
track into MCU.

BRIGADIER: May I remind you, sir, that  
I answer to Geneva. Under Article  
Seventeen of the Third Enabling Act,  
the United Nations .../

124. 4 D  
Deep 2-s cross  
f/g. faceless  
PRIME MINISTER.

MINISTER: I helped draft that act,  
Brigadier. May I remind you of  
Article Eighteen? 'Matter of Domestic  
Concern ...'? ... er ... paragraph  
three, if I remember rightly ....  
'... will place itself at the disposal  
of the Host Nation in all respects ...'  
The Prime Minister and I feel .../

125. 1 E  
.../B

BRIGADIER: Sir, with respect, I  
strongly disagree

(1 Next)

126. 4 D / 12. INT. CABINET ROOM. DAY.

(THE MINISTER  
COVERS THE  
TELEPHONE WITH  
HIS HAND)

MINISTER: Wretched fellow needs a swift kick on the backside ...

(HE HOLDS THE  
TELEPHONE OUT  
TO THE PRIME  
MINISTER)

Would you care to administer it, Jeremy?

(THE PRIME MINISTER  
TAKES IT)

127. 1 E  
Low MCU STEVENS  
Pan R. to  
CU BRIG.

3F,C3,1E

13. INT. DIRECTOR'S OFFICE, DAY.

BIG DICK: And what's more ... what did you say? Oh ...! Ah ... Good afternoon, sir ...

.... Duty? I think I ...  
I know that, sir ...

... Is that an order, Prime Minister?  
... I see ... You leave me no choice ...  
(cont ...)

128. 3 F (HE PUTS THE TELEPHONE  
CU STEVENS DOWN AND TURNS/TO THE  
SMUG STEVENS)

BRIGADIER: (Cont'd) You have very powerful friends, Mr. Stevens.

P A U S E



/2H,03,3F,D3,1E/

129. 2 H / 20. INT. DIRECTOR'S OFFICE. DAY  
MCU STEVENS

STEVENS: We're not murderers,  
Brigadier. I am as eager as you  
are to prevent any further ... ah  
.... accidents./

130. 1 E  
MCU BRIG.

BRIGADIER: Of course.

131. 2 H STEVENS: We shall co-operate  
A/B with you in every possible way./  
An office will be placed at  
your disposal, and my secretary  
will be pleased to /..

132. 1 E  
A/B

BRIGADIER:

133. 2 H no, thank you. My  
own staff will be joining me.  
And now, - if you will excuse  
me, I must find out if there  
has been any news of the Doctor ...  
Low M Deep 2-s.  
BRIG's trunk -  
STEVENS. Let  
BRIG. go. Hold  
STEVENS.

---

P A U S E

---

BRIG. CHANGE FOR  
WHOLEWELL

21, 22, 23, 24 (onoscilli.)

134. 3 F /24. INT. DIRECTOR'S ROOM.

(DOOR BURSTS OPEN  
AND BELL FALLS.)

CHAIR  
on 6th  
blocks

135. 1 E  
M2-s HINKS/STEVENS

(HINKS FALLS  
TO SPEAK)

136. 2 H  
MCU FELL

STEVENS: What is it, man?

(BELL FIGHTS  
FOR VOICE)

What is it?

137. 3 F  
M2-s HINKS/STEVENS.

BELL: I ... have ... a ... a ...  
headache .../

Pan him R. to  
door, then M2-s  
STEVENS/FELL.  
Crab L. with  
FELL sit.

(STEVENS GETS UP,  
CLOSES DOOR AND  
CAUTIOUSLY  
APPROACHES HIM)

STEVENS: Of course you have. You've  
been overdoing it. Sit down.

BELL: My head ... help ... me.

(STEVENS TAKES HIM  
GENTLY TO A CHAIR  
AND SEATS HIM)

138. 2 H  
MC STEVENS

STEVENS: Of course I'll help you./ I  
helped you once before, remember? I'll  
always help you.

139. 3 F  
MCU FELL

BELL: Once before ... once before... once  
before ... once before ... once before  
... etc. ad lib./ (Cont...)

140. 2 H  
M Deep 2-s  
FELL/STEVENS

(THIS IS A CRESCENDO  
FROM A LO. HISPER  
O. T. WHICH  
CITY. S. S.  
SEE HIS  
VIEW OF  
STEVENS, DISTORTED IN  
BIG CLOSE UP, PEERING  
INTO HIS F. C. AND  
UNITED RD ORDS.

INT. SCENE WITH THIS  
A. VERY QUICK FLASHES.  
ALMOST SUBLIMINAL,  
OF THE EARLIER SCENE  
HINKS STOPPED  
HIM AT DOOR. FOLLOWING  
THE SHOT OF HINKS,  
THE INTERCUT SHOTS  
S. STEVENS APPROACHING  
HIM 'BLINDFOLDING'  
HEADSET WE SAW IN EPISODE  
ONE. WE SEE THIS PUT  
ON BELL, AS HINKS HOLDS  
HIM DOWN. STEVENS  
SMOTHERING SWITCH AND  
A BIG CLOSE UP ( STILL  
IN SUBLIMINAL FLASHES)  
OF BELL WEARING THE  
HEADSET AND WRITHING  
IN AGONY. BELL'S MONOTONOUS  
SHRIEK STOPS ABRUPTLY. GR. MS.  
HE LOOKS ALMOST NORMAL. Record  
AGAIN, SHE STARES AT screen for  
STEVENS PITEOUSLY AND dub.  
SAYS IN A PATHETIC VOICE:)

141. 3 E  
MCU BELL. As  
headset goes  
on, track into  
MCU.

BELL: (Cont) You've done something to  
my mind.

142. 2 H  
2-s HINKS/STEVENS

(STEVENS CANNOT  
DENY IT. HIS F. C.  
SHOWS PITY AS HE  
AND BELL LOOK AT  
EACH OTHER IN  
SILENCE. THE SILENCE  
IS BROKEN FLASHLY)

LITENING  
Yellow  
C.S.O.  
screen on.

143. 1 E  
CS C.S.O.  
Screen  
O/L 1 on 4  
4 E  
CS Oscilloscope

BOSS'S VOICE: The processing was a  
failure. This man is of no further  
use. I suggest self destruct.

(2 Next)

(STEVENS LOOKS UP,  
FELL CONTINUES TO  
STARE V. CANTLY  
ACN D)

144. 2 H  
MCU STEVENS

STEVENS: But surely that's not necessary

145. 1 E  
H/B  
O/L 1 on 4  
+ E  
H/B

POSE: You are a sentimentalist, Stevens.  
I repeat: co-destruct.

146. 3 E  
CHS-s HINES/  
FELL/STEVENS  
Pan STEVENS R. and  
tighten with him.

(STEVENS GOES TO  
IS CO. VOL FELL,  
DCT ONLY  
TO IN FOR.

147. 2 H  
CS BUTTON

STEVENS,  
AND PERS HIS HANDS  
TO H. D. THEN,

148. 1 E  
MCU FELL  
Hold rise and zoom  
out with him to  
50° if possible.  
Pan him R. to  
door. Let him go.  
Hold STEVENS  
VLS Centre b/g.

DROPPING HIS HANDS,  
HE RISES AND MOVES  
ZOMBIE LIKE TO THE  
DOOR AND GOES OUT.

STEVENS STARES  
DULLY AFTER HIM.  
HE SPEAKS TO HIMSELF)

3 to G

STEVENS: ... not necessary, surely ...

P U S E

RESET  
FELL and  
chair to  
C.S.O.  
area.

INSERTS

149. 1 E  
CS Jack Plug on panel.  
STEVENS press it.

P A U S E

150. 1 E  
Tilt  
Shoot into mirrorlon.  
Hold STEVENS to BCU.

DISTORT  
MIRRORLON

P A U S E

151. 1 E  
Tilt  
Shoot into mirrorlon.  
STEVENS into MCU and head set  
into VCS. Zoom into it.

DISTORT  
MIRRORLON

P A U S E

152. 1 E  
HS Mirrorlon.  
HINKS leans into BCU.  
Zoom into him.

DISTORT  
MIRRORLON

P A U S E

153. 1 E 50  
VLS STEVENS. Hold  
him to distort BCU  
O/L 3 on 1  
3 G  
FELL in lower  
L corner of  
frame.

(STEVENS WALKS TO CAMERA 1.  
INTO LENS AND LOOKS R.)

P A U S E

154. 1 E 50  
CU HINKS  
O/L 3 on 1  
3 G  
L/B

P A U S E

155. 1 E Tilt  
MLS HINKS/STEVENS Tilt side to side.  
O/L 3 on 1  
3 G  
VLS FELL. Pan round in circles  
anti-clockwise. Zoom to  
MCU FELL still panning.

(FELL WITH  
HEADSET ON  
FACE 3)

P A U S E

2H,C3,1E,4E(Oscill)

156. 2 H /26. INT. DIRECTOR'S OFFICE. DAY

MCU STEVENS.  
 through f/g window.  
 Crane up and hold  
 him to desk.

(STEVENS TURNS AWAY  
 FROM HIS WINDOW, LOOKING  
 AS IF HE IS ABOUT TO  
 VOMIT.)

/F/G WINDOW/  
 /SET/

157. 1 E (Tracked in)

Low LS C.S.O.  
 Screen.  
 Let STEVENS  
 into MCU R.  
 f/g.

BOSS'S VOICE: You are a  
 sentimentalist, Stevens.

/LIGHTING/  
 F/U YELLOW  
 C.S.O.

/STRIKE/  
 /WINDOW/

O/L 1 on 4

4 E

LS Oscilloscope

(STEVENS SITS BEHIND  
 HIS DESK AND STARES  
 DULLY AT NOTHING.)

/LOSE OVERLAY/  
 /AS LIGHT FADES/

/FADE OUT/  
 /YELLOW CSO/

T/O 4

Track into BCU  
 profile STEVENS.

P A U S E



2H.C3.1E.4E(Oscill)

/4F,1F,B+,2J/K,C4,3H/

164. 2 J /27. I T. WHOLEWELL LIVING ROOM. NIGHT.

High VLS Table  
and group R. frame.  
Fire and extras  
L. frame.

(A NUMBER OF WHOLEWELL  
MEMBERS ARE SEVERALLY  
'DOING THEIR THING'.  
A GIRL SITTING CROSS  
LEGGED ON A LARGE  
CUSHION IS PLAYING  
THE FLUTE: A LARGE  
HEAVY BOOTED LABOURING  
TYPE IS MODELLING A  
FINE ABSTRACT IN CLAY:  
ANOTHER GIRL IS STANDING  
ON HER HEEL WITH HER  
LEGS IN THE LOTUS POSITION.  
AT A TABLE, CLIFF JONES  
IS DRINKING A GLASS OF  
WINE WITH DOCTOR AND JO,  
AND BRIGADIER, WHO HAVE  
JUST FINISHED A MEAL.  
DOCTOR WHO IS BACK IN HIS  
OWN CLOTHES, WHILE JO IS  
DRESSED IN A FLOWING CAFTAN  
LIKE GARMENT WITH SEVERAL  
STRINGS OF LARGE WOODEN  
BEADS AROUND HER NECK.  
SHE LOOKS QUITE SLASHING.

As DR. speaks  
track through dingle  
and crane down to  
position K and 3-s  
DR./JO/CLIFF.

THEY ARE ALL ROARING WITH  
LAUGHTER AT SOME SALLY OF  
DOCTOR WHO'S)

DOCTOR WHO: And the moral of the tale  
is, 'Never trust a Venusian Shanghorn  
with a Perigosto stick.'

(THEY ALL LAUGH AGAIN)

CLIFF: A most useful moral, too, with endless applications, no doubt.

DOCTOR WHO: This wine is really excellent. I don't recognise the vintage...?

CLIFF: A naive domestic elderberry. Our Nancy's best. A little more risotto, Jo?

(HE POURS HER  
SOME MORE WINE)

JO: Oh, I couldn't. That was quite delicious. But, you know, filling.

NANCY into b/g.  
behind JO.

(NANCY  
APPEARS ROUND  
THE DOOR AND  
ADDRESSED  
DOCTOR WHO)

NANCY: Hey, Doctor you're wanted on the telephone.

(NANCY  
DISAPPEARS)

Let DR. go. L.

DOCTOR WHO: Excuse me.

(HE GETS UP)

CLIFF: In the hall by the front door.

(THE DOCTOR GOES)

165. 3 H More rice, Brigadier?  
MS BRIG,

BRIG: I wish I could. What was that  
166. 4 E next?  
MS CLIFF

167. 3 H CLIFF: Not next at all. Fungus./ My  
A/B new hybrid.

(THE BRIG DIET LOOKS  
THOUGHTFUL)

168. 2 J  
CM2-s JO/CLIFF

JO: Then you've really solved your  
problem? You've found what you're  
looking for.

169. 4 E CLIFF: I wish I had./ It tastes fine,  
MS CLIFF it looks good; the texture's right ...  
but it's relatively low in protein -  
170. 2 J it's got to be picked at exactly the  
CM2-s right moment/- and it has to be eaten  
- or criced straight away, or it goes  
off.

JO: So you've quite a long way to go.

Let CLIFF go.

CLIFF: You could put it like that.  
Right down the Amazon River. In three  
months time ... Here, I'll show you ..

171. 1 F (HE JUMPS UP/AND BOTTLES  
3-s BRIG./JO/CLIFF. ABOUT IN A GALE T UNTIDY  
across f/g. books. FILE OF BOOKS)  
Crab R. to deep  
M2-s CLIFF/BRIG.

BRIG: So your research is all  
biological ...?

(2 Next)

172. 2 K CLIFF: Mine is. The others ... well,  
 MLS FLUTE girl. the Joss down there, / tootling away on  
 her little tin whistle; she's one of
173. 3 H the finest technicians in the  
 MCU CLIFF country. / She's doing a study of the  
probability factors in a projected future  
ecology.
174. 1 F /  
 M2-s BRIG./JO. BRIG: Ah, and the chappie making the  
statue thing? /
175. 2 K /  
 MLS SCULPTOR CLIFF: Used to design supersonic  
aircraft. They even rode the ones. /
176. 1 F /  
 M2-s BRIG./JO. BRIG: What's he doing here? /
177. 3 H /  
 MCU CLIFF CLIFF: Making windmills. /
178. 1 F /  
 A/B BRIG: Oh. /
179. 3 H /  
 A/B CLIFF: And when Hilda's not upside  
down / she's writing a book on self -
180. 2 K coordination. She used to run an  
 CU Girl in lotus Exeter Group in London. / Ah, here it  
 position. Zoom is ... "Down the Amazon with Rifle and  
 out to MLS. Camera"
181. 1 F /  
 Deep 3-s. (HE FINDS THE BOOK HE  
 Hold CLIFF to IS LOOKING FOR)  
 LS BRIG./JO b/g.

It's practically unexplored territory,  
 you see ...

182. 4 E BRIG: The Amazon basin? Surely,  
 MS CLIFF Professor ... /

183. 1 F CLIFF: No, no. The things people eat  
 MCU JO. to get their protein - grubs, caterpill-  
ars, / locusts - the blood of their cattle  
...

Yuk!

184. 4 E  
MCU CLIFF
185. 3 H  
MCU BRIG.
- CLIFF: Only the same as black pudding, love. / Oh ... Now listen to this ...  
When you are in short supply, three tribes, or so it is said, will subsist for months at a time on a certain plant toadstool particular to the region, which serves them for their ...  
Thus down to inefficient Providence ... etc. etc.

/STRIKE/  
F/G TABLE

BRIG: When was that published?

CLIFF: Oh ... 1884 ...

186. 2 K  
MC 2-s  
JO/CLIFF.
- BRIG: And on the strength of that you'll be gallivanting off into the jungle?

JO: But of course! Like finding an old treasure map!

187. 3 H  
MCU BRIG.
- CLIFF: Exactly - and what a treasure! It could help to make the whole world rich!

BRIG: A toadstool?!

188. 1 F  
4-s DR./JO/CLIFF/  
BRIG.
- (DOCTOR WHO COMES BACK.  
HE STANDS FOR A MOMENT  
IN THE DOOR. THE WHOLE  
ROOM FALLS SILENT)

DR. MC: Bad news, I'm afraid. The  
other liner's dead, too.

189. 3 H  
MCU DR.
- JO: Bert? Oh no!

(2 Next)



190. 2 K MC2-s JO/CLIFF. and table top. 3 remounted/ on second/ creeper/ DR. NO: He never recovered consciousness./
191. 4 E (Tracked in) CS JO/CLIFF's hand. (CUT TO PUTS HIS HAND COMING TINGLY ON HERS AND LIVES IT A LITTLE SQUEEZE/ SHE DOES NOT TAKE IT AWAY.
192. 2 K A/B THE DOCTOR BOWS BACK TO THE TABLE)
- DR. NO: They've completed the post- mortem on Hughes.
193. 1 F M2-s BAIG./DR. BAIG: And?
194. 4 E MCU CLIFF DR. NO: Every cell in the body had been checked. By some sort of virus apparently. They still haven't been able to isolate it./
195. 2 K MCU DR. CUT TO: S we're fighting in the dark.
196. 1 F MCU JO. DR. NO: Not quite. We still have the cut, remember .../
- JO: (GUILTY) Poor Bert ...

P A U S E

(Pause)

2L,A2197. 2 L / 29. INT. CLIFF'S L.B. NIGHT.

CS EGG.

Pan up to

MC2-s BRIG./DR.

(THE DOCTOR AND THE  
BRIG DIRM LOOKING AT  
THE EGG, WHICH IS  
ACCIDENTLY BEING IN  
A SH LLOP OF ON A BLICH)

DR. JO: ... so, tomorrow morning,  
Professor Jensen and I are going to  
take a look at it.

BRIG: Funny lookin' thing: ...

198. 1 G  
High MS JO./2 to M F.S.T/5C,B4,1G,2M20. INT. DRIFT 4. CONT. NIGHT.LIGHTING

Fire Glow

(THE ROOM IS EMPTY EXCEPT  
FOR JO AND CLIFF. THE  
LIGHTS HAVE ALL BEEN  
TURNED OFF EXCEPT FOR  
THE FIRE, WHICH IS  
JO IS SITTING)

JO: But if I'd stayed with him  
perhaps I could have ... oh, I don't  
know ... helped him somehow.

199. 5 C  
MS CLIFF.  
Pan him L. down  
his body to JO.

CLIFF: You mustn't blame yourself,  
love. There's nothing you could have  
done.

(1 Next)

C.P.S. (On 5 Shot 199)

-2-

51.

Let CLIFF in  
L. for H2-s.

JO: Oh, I know that really. It's  
just that ... he was such ... such  
a perky little man. He called me  
Blodwen ...

(SHE DISSOLVES INTO ...  
CLIFF PUTS HIS HAND TO HIS  
EYE)

I don't know why I'm crying. A funny  
little Welshman. I hardly knew him.

Slow track  
into C2-s.

CLIFF: You shouldn't feel ashamed of  
grief. It's right to grieve. Your  
Bert was unique. In the whole history  
of the world there's never been  
anybody just like Bert - and there'll  
never be another, even if the world  
lasts for a hundred million  
centuries.

(SHE SMILES ... THEY SMILE)

JO: Thanks.

( ... SMILES TOO, AS IF IT  
WAS ... IT ... THEY  
... D ... GENTLY  
... SOUND OF THE  
... DOOR OPENING, AND  
... DOCTOR'S VOICE  
INTERLUDES THEM)

D. JO: (OOV) And frankly, Lethbridge  
Stewart, I fail to see the value of a  
lot of idiot soldiers clumping around  
the place.

200. 1 G BRIG. (TALKING/IN THE DOORWAY)  
MLS BRIG./DR.

201. 2 L BRIG: You've been thankful enough  
sometimes, Doctor. Oh ... just come to  
say goodnight Professor./ I'm off.  
MS CLIFF.  
Hold rise.

(5 Next)

- 42 -

Pan him R.  
to M2-s with  
BRIG.

CLIFF: Are you sure you won't stay  
here too, Brigadier? We've plenty of  
room.

BRIG: No, no. Kind of you, but the  
pub'll do me. Goodnight, Miss Grant.

202. 5 C

JO: (Half turn) Goodnight.

(CLIFF MOVES OFF TO SEE  
THE BRIG DICK TO THE  
DOOR. THE DOCTOR COMES  
DOWN TO JO (SILENT))

203. 1 G

Low MS DR. in  
doorway.

DR. WHO: I think a goodnight's sleep  
is indicated, Jo.

204. 2 L

MS JO.

JO: Oh, I feel fine now. Honestly.  
I'm going to read for a bit. This  
magnificent book. It looks fascinating.

(SHE OPENS IT AND STARTS  
TO READ)

205. 1 G

MCU DR.

DR. WHO: Well, I shouldn't be too  
late if I were you. Good night.

206. 5 C

MCU JO.

JO: Ma. Goodnight.

207. 1 G

MS DR.  
Just include  
shapphire.

(THE DOCTOR TURNS AT THE  
DOOR. HE THOUGHT STRIDES  
HIM. HE SMILES AND TAKES  
THE MATERIALS SHE PLACED  
OUT OF HIS POCKET)

DR. WHO: Oh ... Tardis came up  
trumps and I did end up on Metabolia  
Three.

208. 5 C

MCU JO.  
Include top of book.

C.P.S. (On 5 Shot 208)

-44-

53.

JO: (LIGHROSSED) Mm? Oh, great, great.  
Goodnight./

209. 1 G  
MCU DR.

(THE DOCTOR LOOKS AT THE  
SMITH'S, SMILES  
TRIPLES MULLUPLY AND PUTS  
IT BACK IN HIS POCKET)

210. 2 L DR. WHO: Goodnight Jo./

211. 1 G (THE DOCTOR GOES TO GO,  
M2-s DR/CLIFF CLIFF APPEARS IN THE  
DOORWAY)

CLIFF: Ah. Off to bed?

212. 2 L DR. WHO: The very man! I've had some  
MS JO. thought on this so-called virus.

213. 1 G  
M2-s DR./CLIFF.

(CLIFF PUTS HIS HAND  
ON CLIFF'S SHOULDERS AND  
SMILES HIM OFF DOWN  
THE CORRIDOR. CLIFF IS  
MOSTLY BLACK)

CLIFF: Oh, but ...

DR. WHO: It seems to me that if you  
possess an active nucleus ...

(CLIFF SMILES TO THE  
IDENTICAL, AND CLIFFS BACK  
TO JO)

(2 Next)

-44-

C.P.S. (On 1 Shot 213)

-45-

54.

CLIFF: Goodnight Jo. Try and get  
your night's sleep.

214. 2 L (THIS IS NOT 2 LL/  
MLS JO. (CLIFF JO REFLECTED)

215. 5 C JO: Oh! Oh, good night!  
MCU JO.

Track into CU.

(THE VOICES DELAY AS  
THE DOCTOR AND CLIFF  
GO LAST INS.)

JO WADDLES AWAY AND  
GETS TO HER ROOM.  
LIES IN BED ONLY,  
SHE GOES TO THE LL TO  
GET THE DRESS INTO  
THE FLOOR, SMILING TO  
HERSELF)

P A U S E

1 to H
2 to M

(5 Next)

-45-



(Pause)

- 46 -

55.

5C, 3J / 3 on 2nd creeper mount  
/ & 5D

216. 5 C / 32. INT. LIVING ROOM NIGHT

MS JO.

No door in b/g.

/ SAFETY SHOT

P A U S E 5 to D

217. 5 D  
LS JO from behind  
her. Track in.

(JO IN HER CHAIR,  
STILL GAZING INTO  
THE FIRE, HAS HER  
BACK TO THE DOOR.  
THE MAGGOT APPEARS

/ EDIT ORDER  
/ SHOT 3 and 5

P A U S E 5 to C

IN THE OPENING AND  
REARS UP, SWAYING  
GENTLY.)

218. 5 C 24  
MS JO L. of frame.  
O/L 3 on 5  
3 J (on creeper)  
18'06" from C.S.O.  
Blocks.  
LS Maggots.

/ EDIT ORDER  
/ SHOT 1

WALK MAGGOT L - R. INTO  
GAP BETWEEN C.S.O. BOXES  
AND REAR UP. HOLD FOR  
10" MAGGOT cross D/S  
TO CAMERA. LOOK L. AND  
EXIT L. (FOR EP.4. HINKS  
ATTACK)

ACTION

P A U S E

219. 5 C 9  
CS DOORWAY Clip  
either side.

/ EDIT ORDER  
/ SHOT 2 & 4

O/L 3 on 5

3 J 9

CS CSO Blocks  
clip either side.

WALK MAGGOT IN L - R.  
AND REAR UP. HOLD  
REAR 10". THEN WALK  
FORWARD.

ACTION

P A U S E

(1 Next)

- 46 -

1H, 2N(C.S.O.)  
3K, 5E(C.S.O.)

220. 1 H 24 31. INT. CLIFF'S LAB. NIGHT

MS Bench  
 and egg box.  
 O/L 2 on 1  
 2 M 24  
 MS C.S.O. Bench  
 Match to Cam.1.  
 and egg in box.  
 Maggot exits  
 bottom of frame.

(THE EGG, CLEARLY LIT  
 BY A SHAFT OF MOONLIGHT,  
 SUDDENLY SPLITS DOWN THE  
 MIDDLE. A MOGGOT,  
 A LITTLE SMALLER THAN  
 THE ONES IN THE MINE,  
 SQUIRMS OUT. IT ROLLS  
 OUT OF THE BOX AND FALLS  
 TO THE FLOOR. IT RAISES  
 ITS SNOUT AS IF SNIFFING  
 THE AIR AND CRAWLS  
 BRISKLY TOWARDS THE  
 DOORS.)

EGG HATCH  
 AND MAGGOT  
 OUT AND  
 OVER TABL

R E C O R D I N G    B R E A K

1 to CLEAR S

221. 3 K 50  
 Lots of floor.  
 Door on R. edge frame.

222. 5 E 50  
 Lots of floor  
 C.S.O. Blocks R. edge frame  
 match to 3.

MAGGOT  
 DROP ON  
 FLOOR  
 NEAR 5  
 AND  
 CROSS R.  
 AND EXIT

P A U S E

S/B TK  
RUN TK

223. TELECINE 32A: Dur: 52"

TAPE

Closing Title FilmS/I  
T/J's

4. Dr. Who  
JON PERTWEE
5. Jo Grant  
KATY MANNING
6. Brigadier Lethbridge Stewart  
NICHOLAS COURTNEY
7. Stevens  
JEROME WILLIS  
Clifford Jones  
STEWART BEVAN
8. Elgin  
TONY ADAMS  
Hinks  
BEN HOWARD
9. Fell  
JOHN ROLFE  
Boss's Voice  
JOHN DEARTH
10. Dave  
TALFRYN THOMAS  
Nancy  
MITZI MCKENZIE  
Minister of Ecology  
RICHARD BEALE
11. Written by  
ROBERT SLOMAN
12. Title Music by  
RON GRAINER and  
BBC Radiophonic Workshop
13. Incidental Music by  
DUDLEY SIMPSON  
Special Sound  
DICK MILLS
14. Script Editor  
TERRANCE DICKS
15. Designer  
JOHN BURROWES
16. Producer  
BARRY LETTS
17. Directed by  
MICHAEL BRIANT  
BBC-tv

FADE SOUND AND VISION

224. TELECINE 31: Dur: 15"

S.O.F.

Ext. Pit Head. Day.

AN AMBULANCE MAN slams the rear door of his vehicle. A MIXED CROWD of VILLAGERS and WHOLESALE PARTS to let it through.

The BRIGADIER watches it go, turns and walks towards the Pit Head Office.

END OF TELECINE 31



225.     TELECINE 32: Dur: 15"

S.O.F.

Ext. Global Chemicals. Day

HIGH SHOT (POV)

FELL's body is spreadeagled  
and dead, two floors below.  
ONE or TWO guards are running  
towards him while another is  
shouting something  
incomprehensible to the  
GUARD OFFICE.

END OF TELECINE 32